known through a Kannada rendering of it may also be noted. Pāyanavarni, the author of *Jnānachandra-charite* which gives an account of the Jain prince Jnānachandra, states that the story was originally written in Prākrit by Vāsachandra, that it was subsequently rendered into Kannada *Shatpadi* by Pūjyapādayōgi and that his own work is based on this latter work. Pāyanavarni belonged to Sravana Belgola and composed his work in 1659. Private libraries in the State are known to possess many other Prākrit works and only a thorough search for them, carried out on systematic lines, can disclose their actual number and character.

III. Kannada Literature.

History and extent of Kannada Literature.

On the history and extent of Kannada literature, an immense amount of light has been thrown in recent years. Messrs. Kittel and Rice were the pioneers in the field of research into Kannada literature and the results of their researches have been embodied in their introductions to Nāgavarma's *Chhandōmbudhi* and Bhattākalanka's *Sabdānusāsana* respectively. A fuller and more accurate account has recently appeared in the *Karnātaka Kavi-Charite* or *Lives of Kannada Poets*, written in the Kannada language by Messrs. S. G. Narasimhachar and R. A. Narasimhachar.

The oldest Kannada work of which manuscripts have actually been obtained is the *Kavirājamārga* of Nripatunga, which was composed in the 9th century. But we have references which enable us to date the rise of Kannada literature to a period much farther back. In fact, there seems reason to believe that Kannada was one of the earliest, if not the earliest, to be cultivated of all the South Indian languages. Ancient inscriptions give us the initial information on the subject.

The first notice we have of authorship is in connection with the Ganga Kings. Durvinīta, about the 6th century,

is said to have written a *Sabdāvatāra*, a Sanskrit version of the *Paisachi Brihatkatha* and a commentary on the fifteenth *Sarga* or chapter of the *Kirātārjunīya*. He is probably identical with his name-sake mentioned by Nripatunga as one of the Kannada prose writers who had preceded him. Saigotta Siva (*Circa* 800) who had made a profound study of the system of elephant management, is said to have written the *Gajāshtaka*, which must have been a popular Kannada work, as it is stated that it was sung by women when pounding grain.

Again, all the principal poets of later days refer, in the introductory part of their works, to Sāmantabhadra, Kaviparamēshthi and Pūjyapāda, invariably in this order, as forming the earliest and most distinguished trio among the authors who preceded them. It, however, does not follow that any of these wrote in Kannada.

We next have a very remarkable combination of statements. Bhattākalanka in his *Sabdānusāsana* mentions the *Chūdāmani*, a work of no less than 96,000 verse-measures, in terms of the highest praise, as if it were the most important production in early Kannada literature. Inscriptions further inform us that its author was Srīvardha, also called the Tumbulur-āchārya, and that it displayed all the graces of composition. Unfortunately, no trace of the work has as yet been discovered. The most interesting statement of all, however, is that Srīvardha's eloquence was praised in a couplet by the celebrated Sanskrit poet Dandi, who probably flourished at the close of the 7th century. Hence Srīvardha must have lived at or before that time. Moreover, a work of such magnitude as his could neither have been produced nor required unless there had pre-existed a considerable literature in Kannada and a wide-spread culture of the language.

Nripatunga also names as his predecessors in Kannada composition, besides Durvinīta abovementioned, Vimala,

Udaya, Nāgārjuna, Jayabandhu, Srīvijaya, Kavīsvara, Pandita, Chandra and Lōkapāla. Besides these, Syamakundāchārya appears to have written in Kannada in about 700. Amritasāgara, a Jaina Tamil poet, who lived before the 11th century, states in his work on Prosody that there existed in the Kannada language a work on Prosody named *Gunagankyiam* and that the Tamil work adopted some of its characteristics, one of which was addressing the rules to a woman. Unfortunately, the name of the author is not given, nor has the work come down to us. It is very probable that this author dedicated his work to the Eastern Chālukya king Vijayāditya III (844-888) who had the distinctive epithets Gunaga, Gunaganka, and Gunake-nalla. This would be the earliest work in Prosody in Kannada.

We now come to Nripatunga, and a more certain period, amply illustrated by works that are extant. Nripatunga, or Amōghavarsha, was a Rāshtrakūta king, who, after an unusually long reign, from 814-877, voluntarily abdicated the throne. He evidently took a great interest in the Kannada country, people and language. In his work called *Kavirājamārga*, the subject of which is poetics, he makes some interesting statements. According to him, the region in which Kannada was spoken extended from the Cauvery as far as the Gōdāvari and the Kannada spoken at Kisuvolal, Kopana, Puligere and Onkunda was the pure well of Kannada undefiled. Of these places, Kisuvolal is the modern Pattadakal in the Bijapur District. Kopana is Koppala, a railway station between Gadag and Bellary. Puligere is the modern Lakshmēsvara in the Dharwar District, which belongs to the Miraj State Senior; one of the five parts into which Lakshmēsvara is divided still goes by the name of Pulikar or Hulikar. Onkunda or Okkunda is in the Belgaum District. The opinion that people of these districts enjoyed the reputation of being consummate

masters of Kannada composition is confirmed by Pampa who in 941 professes to write in the pithy Kannada of Puligere. The region indicated, owing to the numerous vicissitudes through which it has passed, is far from being regarded at the present day as the seat of the purest Kannada. This is more probably to be found in Mysore. Nripatunga also praises the Kannada people as having by nature an ear for poetry, and as speaking in a rhythmical manner, though quite unstudied. He describes Kannada as a much more difficult language in which to compose poetry, than either Sakkada (Sanskrit) or Pagada (Prākrit).

Gunavarma, author of the *Sūdraka*, *Harivamsa* and other works which are quoted from by later writers, was a protege of the Ganga king Ereyappa (886-913), whom he had identified with the ancient king Sūdraka in his work of that name. His period would be about 900. The next poet whose works we actually have is Pampa who wrote the *Adi-purāna* and *Vikramārjuna-Vijaya* in 941. The latter is also known as the *Pampa-Bhārata*. In it, Pampa's patron, a Chālukya prince named Arikēsari, is identified with Arjuna and made the hero. These two works seem to have given a great impetus to composition. "In the pithy (*Tirul*) Kannada of Puligere, the royal city," says the poet, "did he write, naturally and without effort: thus his *Bhārata* and *Adi-purāna* put all former poems under their feet. He completed the one in six months and the other in three months." Pampa was the son of a Brāhman from the Vēngi country who had embraced Jainism.

Kannada writers of the 10th century.

It is impossible in this place to do more than briefly name some of the principal Kannada writers who followed and their chief works, with dates where they are known. In the 10th century, we have Asaga; Ponna, author of the *Sānti-purāna*, who claims to be superior to

all other poets in command of both Kannada and Sakkada, excelling a hundred-fold Asaga in the former and Kālidāsa in the latter. He received the title Kavichakravarti from the Rāshtrakūta king Krishna III (939-968). In 978, we have Chāmuṇḍarāya, author of the *Chāmuṇḍarāya-Purāna*, an excellent specimen of prose composition of that period. In 993, came Ranna, author of *Ajita-Purāna* (which he was emulous should endure as long as *Ādi-Purāna* and *Sānti-Purāna* above mentioned) and of *Sāhasa-Bhīma-Vijaya*, also called *Gadā Yuddha*, the hero of which is the Chālukya prince Satyāsraya. He was of the bangle-sellers' caste and received the title *Kavichakravarti* from the Chālukya king Tailapa (973-997). At the same time as the two preceding, we have Nāgavarma I. All three have had as their preceptor Ajitasēna, *Guru* of the Ganga king Rāchamalla. This Nāgavarma, apparently a younger brother of Chāmuṇḍarāya, was the author of *Chhandōmbudhi* (the first work extant on prosody) and of *Kādambari*, a close version of Bāna's work in Sāṇskrit. There is reason to suppose that he was not strictly orthodox as a Jaina. His brother, by the erection of the colossal statue of Gōmata at Sravana Belgola, and by reputation, was one of the greatest upholders of the Jaina faith. To the close of the same century may be assigned Gajānkusa, Manasija, and Chandrabhatta, who, though their works have not come down to us, are honourably mentioned as eminent poets by later writers.

Writers of the 11th century.

In the 11th century have to be placed Srīdharāchārya, who wrote the *Jātaka-Tilaka* (1049), the first work on astrology in the Kannada language, during the rule of the Chālukya king Āhavamalla (1042-1068); Sāntināṭha, author of the poem *Sukumāra-Charite* (1068), who lived during the reign of Bhuvanaikamalla; Nāgavarmāchārya who composed the *Chandrachūdāmani-Sataka*, and who

minister for peace and war of Udayāditya, the great minister of the same king; and Chandrarāja, author of *Madana-Tilaka*. The last two were Brāhman authors. Chandrarāja wrote his work under the patronage of Macharāja, a subordinate of king Āhavamalla's son Jayasimha. He seems to have been a versatile scholar and appears to have written on a variety of subjects. There are not many names in this century, probably owing to the check caused by the Chōla invasions.

Writers of the 12th century.

The twelfth century, when Mysore was restored to Kannada rule under the Hoysalas, seems to have been specially prolific in Kannada works of high excellence. Nāgachandra or Abhinava-Pampa, author of *Rāmachandracharita-Purāna*, also known as the *Pampa-Rāmāyana*, and of *Mallinātha-Purāna*; Nayasēna, author of *Dharmāmrita* (1112); Rājāditya, author of *Vyavahāra-Ganita* and other mathematical works; Kīrtivarma, a Chālukya prince, author of *Gō-Vaidya*, the earliest veterinary work in the language; Brahmasiva, author of *Samaya-Parīkshe*; Karnapārya, author of *Nēminātha-Purāna*; Nāgavarma II, the Katakāchārya (poet laureate) of the Chālukya king Jagadēkamalla II and author of several important works on the language, namely, *Kāvyāvalōkana*, a comprehensive work on poetics, *Karnātaka-Bhāshā-Bhūshana*, a grammar in Sanskrit sūtras, and *Vastukōsa*, a lexicon giving Kannada equivalents of Sanskrit words; Jagaddāla-Sōmanātha, author of the medical work *Karnātaka-Kalyānakāraka*; Sumanōbāna, the Katakāchārya (poet laureate) of the Hoysala king Narasimha I; Vrittavilāsa, author of *Dharma-Parīkshe* and *Sāstra-Sāra*; Nēmichandra, author of a romance called *Līlāvati* and a Purāna called *Ardhanēmi* from its being only half-finished; Sujanōttamsa, author of a panegyric on Gommata; Aggala, author of *Chandra-prabhā-Purāna* (1189); Achanna, author of

Vardhamāna-Purāna and *Śrīpadsiti*; and Bandhuvarma who wrote *Harivamsābhyudaya* and *Jīvasambōdhane*— were all Jainas, as well as the poetess Kānti.

Among writers of other faiths at this time may be mentioned the Brāhman poets Durgasimha, author of *Panchatantra*, who was the minister for peace and war of the Chālukya king Jagadēkamalla II; Rudrabhatta, author of *Jagannātha-Vijaya*, who wrote under the patronage of Chandramauli, minister of the Hoysala king Ballāla II; Kāma, author of *Sringāra-Ratnākara*, a work on poetics; and Dēva. author of the romance *Kusumāvali*. The Chōla prince Udayāditya, author of a small work on rhetoric named after him, also comes here. Among the Vīrasaiva writers of this century are Basava, Chenna-basava, Prabhudēva, Siddharāma, Kondaguli-Kēsirāja, who have mostly written *Vachanas*; Harīsvara, author of *Girijā Kalyāna*: Rāghavānka, his nephew, author of *Harischandra-Kāvya* and other works in the *Shatpadi* metre; Kereya-Padmarasa, author of *Dīksha-Bōdhe* in the *Ragale* metre; Kumāra-Padmarasa, author of *Sananda-Charitre*; and Pālkurike-Sōmanātha, author of *Sōmēsvara-Sataka* and other works, who has also written in Telugu; the women writers Mahādēviyakka and Kalavve also deserve mention.

Writers of the 13th century.

In the thirteenth century, we find a group of excellent Jaina poets, all closely related to one another, patronised by the Hoysala kings. Janna, author of *Yasōdhara-Charite* (1209) and *Anantanātha-Purāna* (1230), who received the title *Kavichakravarti* from Ballāla II, was the son of Sumanōbāna, the poet-laureate of Narasimha I; his sister's husband Mallikārjuna wrote the anthology *Sūkti-Sudhārnava* for the recreation of king Sōmēsvara; and his son Kēsirāja was the author of the standard Kannada grammar *Sabdamani-Darpana*. Other Jaina poets of this period were Pārsva-pandita, author

of *Pārsavanātha-Purāna*; Gunavarma II, author of *Pushpadanta-Purāna*; Kamalabhava, author of *Sāntīsvara-Purāna*; Andhyya, author of *Kabbigara-Kāva*, a work of special interest from its being written in pure Kannada without the admixture of Sanskrit words as such, though *Tadbhavas* are largely used; Mahābalakavi, author of *Nēminātha-Purāna* (1254); Kumudēndu, author of *Kumudēndu-Rāmāyana* in the *Shatpadi* metre; Hastimalla, author of *Ādi-Purāna*; Rattakavi, author of *Ratta Matha*, a work on meteorology and omens; and Sisu-Mayana, author of *Tripuradahana* and *Anjana-Charite*, works written for the first time in the *sāngatya* metre, intended to be sung to the accompaniment of some musical instrument.

Of other writers of this period may be named Pōlālva-dandanātha, author of *Hari-Charitra*, who was successively the minister of Ballāla II and Narasimha II, and built the Hariharēsvara temple at Harihar (1224); and Chāmundarāja, author of *Abhinava-dasakumāra-charite*, a metrical version of Dandi's Sanskrit work. The only Vīrasaiva writer of importance in this century was Sōmarāja, author of *Udbhatakāvya* (1222).

Writers of the 14th century.

The fourteenth century produced, among others, the Jaina poets Nāgarāja, author of *Punyāsrava* (1331); Bāhubali-pandita, author of *Dharmanātha-purāna* (1352); Mangarāja I, author of *Khagēndramanidarpana*, a work on toxicology; Madhura, author of *Dharmanātha-purāna*, who was patronised by Mudda-dandanātha, minister of Harihara II; Ayatavarma, author of *Kannada Ratnakarandaka*; and Chandrakīrti, author of *Paramāgamasāra*; the Brāhman poets Mangarāja II, author of *Mangarāja Nighantu* (1398), a metrical lexicon giving Kannada meanings of Sanskrit words; Abhinava-Chandra, author of the veterinary work *Asva-Vaidya*; and Kavi-Malla, author of *Manmatha Vijaya*; and the Vīrasaiva

poets Bhīma-kavi, author of *Basava-purāna* (1369) and Padmānka, author of *Padmarāja-purāna*.

From the fifteenth century, the authors become too numerous to allow of more than a few of the principal ones being named. Among the Jaina poets, who are rarely met with from this century onwards, may be mentioned as belonging to this time, Bhāskara, author of *Jīvandhara Charite* (1424); Kalyānakīrti, author of *Jinachandrābhyudaya* (1439); Vijayanna, author of *Dvadāsānuprēkshe* (1448); Bommarasa of Terakanāmbi, author of *Sanatkumāra Charite*; and Srīdharadēva, author of the medical work *Vaidyāmrita*. Among the Brāhmans were Kumāra-Vyāsa, author of *Karnāta Bhārata*; Kumāra-Vālmīki, author *Toravē Rāmāyana*; Paranjyōti-yati, author of *Anubhava Mukara*; Mādhava, author of *Mādhavālankāra*, a translation of Dandi's *Kāvyādarsa*; and Īsvara-kavi, also known as Bāna-kavi, author of *Kavijihva Bandhana*, a work on prosody. Writers of the 15th century.

Among the Vīrasaiva poets may be named Deparāja, author of a collection of romances called *Sobagina-Sōne*; Chāmarasa, author of *Prabhulinga-Līle*; Lakkanna-dandēsa, author of *Sivatatva-Chintāmani*; Guru-Basava, author of *Sivayōgānga-Bhūshana* and other works; Chandrakavi, author of *Virūpākshasthāna*; Bommarasa, author of *Saundara-purāna*; Kallarasa, author of *Janavāsya*, also called *Madana-Tilaka*; Nīlakanthāchārya, author of *Ārādhya-Charitra*; Chaturmukha-Bommarasa, author of *Rēvana-siddhēsvara-purāna*; Singirāja, author of *Malabasavarāja-Charitra*; Nijaguna-Sivayōgi, author of *Anubhava-Sāra* and other works; and Suranga-kavi, author of *Trishashti-Purātanara-Charitre*, giving an account of the sixty-three devotees of Siva.

The sixteenth century saw a prolific production of works of the Vīrasaivas, though authors of other sects Writers of the 16th century.

were not idle. Among the Vīrasaivas were Mallanārya of Gubbi, author of *Bhavachintāratna* (1513) and *Vīrasaivāmrita-purāna* (1530); Viruparāja, author of *Tribhuvana-Tilaka* (1519); Nanjunda, author of *Kumārarāma-Charite*; Cheramānka, author of *Cherama-Kāvya* (1526); Linga-mantri, author of the lexicon *Kabbigara-Kaipidi*; Vīrabhadrarāja, author of *Vīrabhadra-Vijaya* and other works; Chennabasavānka, author of *Mahā-Dēviyakkana-Purāna*; Basavānka, author of *Udbhatadēva-Charite*; Nanjunda of Kikkēri, author of *Bhairavēsvara-Kāvya*; Sadāsiva-yōgi, author of *Rāmanātha-Vilāsa* (1554); Virakta-Tōntadārya, author of *Siddhēsvara-Purāna*, the lexicon *Karnātaka-Sabdamanjari* and other works; Santēsa, author of *Tōntada-Siddhēsvara-Purāna* (1561); Virūpāksha-pandita, author of *Chenna Basava-Purāna* (1584); Gurusiddha, author of *Halāsya-Purāna*; Siddhalinga-Sivayōgi, author of *Bhairavēsvara-Purāna*, also called *Rājēndra Vijayapurāna*.

Among the Jainas were Mangarasa III, author of *Jayanripa-Kāvya* and other works; Abhinava-Vādividyānanda, author of the anthology *Kāvya-Sāra*; Sālva, author of *Bhārata*, *Rasaratnākara* and other works; Doddaiya, author of *Chandraprabha-Charite*; Ratnākaravarni, author of *Bharatēsvara-Charite*, *Trilōka-sataka* (1557) and other works; Bāhubali, author of *Nagakumāra-Kathe*; Dēvōttama, author of the lexicon *Nānārtha-Ratnakara*; Sāntarasa, author of *Yōga-Ratnākara*; and among the Brāhmans, Timmanna-kavi, author of the latter portion of the *Bhārata*; Chātu Vithalanātha or Sadānanda-yōgi, author of *Bhāgavata* and portions of the *Bhārata*; Purandara-dāsa, author of numerous songs in praise of Vishnu; Tirumala-bhatta, author of *Siva-Gīta*; Timma, author of *Navarasālankāra*; Sōmanātha-kavi, author of *Akrūra-Charite*; and among others Rāmēndra, author of *Soundarya-Kathāratna*, a metrical version in the *Tripadi* metre of the *Battisaputtali-Kathe* and

Kanaka-dāsa, author of *Mōhanatarangini* and other works as well as songs.

In the seventeenth century, the literary output of the Brāhmans was greater than that of the writers of other religious denominations. A remarkable development of Kannada literature also took place in the latter part of the century during the rule of Chikkadēvarāja Wodeyar (1672-1704), one of the most distinguished kings of Mysore, who was not only a great patron of literary merit, but also an author himself. Two of his ministers Tirumalārya and Chikkupādhyāya have not only written works of great excellence but have also encouraged others to write good works. Among Tirumalārya's works may be mentioned *Apratimavīra-Charita*, a rhetorical work in praise of the king; *Chikkadēvarāja-Vijaya*, a champu work describing the king's conquests, and *Chikkadēvarāja-Vamsāvali*, a prose work giving an account of the king's ancestors. Chikkupādhyāya may be said to be the most voluminous writer in Kannada, his works being more than thirty in number. Among the more important ones are *Vishnu-purāna* (1691), *Kamalāchala-Mahātmya* (1680), *Hastigiri-Mahātmya* (1679), *Rukmāngada-Charite* (1681) and *Sātvikabrahma*, *Vidyāvilāsa*, and a number of works bearing on Visishtādvadita philosophy. Singarārya, brother of Tirumalārya, wrote a work on drama called *Mitrāvindagōvinda*. Among other poets that were patronised by the king or his ministers were Timma-kavi, author of *Yādavagiri-Mahātmya* (1677) and other works; Mallikārjuna, author of *Srīranga-Mahātmya* (1678); Mallarasa, author of *Dasāvatāra-Charite* and the poetess Srīngāramma, who wrote *Padminī-Kalyāna*. There was likewise at the court a non-Brāhman poetess Honnamma, who composed *Hadibadeya-Dharma* or the duties of a faithful wife. Among the remaining Brāhman poets of this century were Rāmachandra, author of

Writers 17th century.

Asva-Sāstra; Tirumalevaidya, author of *Uttara-Rāmāyana*; Gōvinda, author of *Nandi-Mahātmya*; Venka-kavi; author of *Venkatēsvara-Prabandha*; Nāgarasa, author of *Bhagavadgīte*; Timmarasa, author of *Kshētra-Ganita* or geometry; and Lakshmīsa, author of *Jaimini-Bhārata*, which is probably the most popular poem in the language.

Among the Jainas were Bhattākalanka, author of *Karnātaka-Sabdānusāsana* (1604), an exhaustive grammar of the language in Sanskrit *sūtras* with extensive Sanskrit commentaries; Panchabāna, author of *Bhujabali-Charite*; Padmana-pandita, author of *Hayasāra Samuchchaya* (1627); Chidānanda, author of *Munivamsābhyudaya*; and Chandrasēkhara, author of *Rāmachandra-Charita*. The Vīrasaiva poets of note of the century were Harīsvara, author of *Prabhudēva-Purāna*; Siddhananjēsa, author of *Rāghavānka-Charitra* and *Gururāja-Charitra*; Pemmi-setti or Prasabhūshana, author of *Gurubhaktāndāra-Charitre*; Mummadi-Tamma, author of *Sankara-Samhite*; Parvatēsvara, author of *Chaturāchārya-Purāna* (1698); and Shadaksharadēva, author of *Rāja Sēkhara-Vilāsa* (1655), a poem which appears to divide with the *Jaimini-Bhārata* the honour of being the most popular work in Kannada, *Vrishabhēndra-Vijaya* (1677) and *Sabarasankāra-Vilāsa*. Sarvajna, author of the popular *Tripadi* verses going by his name, may also be assigned to this century.

Writers of the 18th century.

The eighteenth century witnessed the rise of a popular kind of literature called *Yaksha-Gānas*, though there is evidence to show that one or two of them were written in the latter part of the previous century. These are opera pieces or rude forms of dramatic representation suited to rustic audiences. As a rule, they are characterised neither by dramatic skill nor by literary merit. The works are generally based on some incident

or other of that inexhaustible store-house of old stories, the *Purānas*, and are generally acted in villages to the immense joy of the masses; they are too rude to be appreciated by educated men. It is not to be understood that there were no other kinds of literature during this period, though the number of Jaina and Vīrasaiva authors of any merit was very small. Among the Brāhman writers were Lakshma-kavi, author of *Bhārata* and *Rukmāngada-Charite*; Vēnkatesa, author of the Champu work *Halāsya-Mahātmya*; Kōnayya, author of *Krishnārjunasangara*; Timmāmātya, author of a *Rāmāyāna* called *Rāmābhyudaya-Kathā-Kusumamanjari*; Chidānandavadhūta, author of *Jnānasindhu*; Balavaidyada-Cheluva, author of *Kannada-Līlāvati* and *Ratna-Sāstra*, a treatise on precious stones, and the poetess Helavanakatte-Giriyamma, who wrote *Chandrahāsana-Kathe* and other works.

Among the Vīrasaivas may be mentioned Sankara-kavi, author of *Chōrabasava-Charitre* (1763); and Nuronda, author of *Soundara-kāvya*; among the Jainas, Payanna, author of *Ahimsacharitre*; Padmarāja, author of *Pūjyapāda-Charite* (1792); Padmanābha, author of *Rāmachandra-Charitre* (1750); and Surala, author of *Padmāvati-Charitre* (1761); and among others, Kalale-Nanjarāja, author of *Kakudgiri-Mahātmya* and other works; Jayēndra, author of *Karnātaka-Kuvalayānanda*; and the poetess Cheluvāmbi, queen of the Mysore king Krishnarāja Wodeyar I who composed *Varānandi-Kalyāna* and other works. The century was also remarkable for the number of popular devotional songs known as *Dāsara-Padagalu*, composed by devotees of Vishnu, especially of the Madhva sect.

Writers of the 19th century.

In the nineteenth century, a great impetus was given to the advancement of Kannada literature during the rule of the Mysore king Krishnarāja Wodeyar III, who

was a munificent patron of all kinds of literary merit and afforded special encouragement to the production of Kannada versions of all the more important Sanskrit works. He was himself a voluminous writer, about forty Kannada works being attributed to him, of which may be mentioned a poetical romance named *Saugandhikāparinaya*. Under his patronage, the number of *Yakshagānas* increased and gained in popularity. Aliya Lingarāja has written nearly thirty *yakshagānas*, besides a few poems, such as *Prbhāvati-Parinaya*, which are of considerable literary merit. The Jaina author Dēvachandra wrote *Rājāvali-Kathe* (1838), a cyclopædia of Jaina traditional history and chronology, at the instance of Dēvirammanni, a lady of the Mysore royal family. Chandrasagaravarni, author of *Kadamba-Purāna* and other works, was a voluminous Jaina writer. The last quarter of the century may be said to have witnessed a revival of Kannada learning. Under the late Chāmarājēndra Wodeyar of Mysore, encouragement was given to the production of dramatic works of a high order, which were put on the stage. A good deal of success rewarded some of the companies that enacted these dramas. The principal poet at the court was the late Basavappa Sāstri, who produced excellent Kannada adaptations of Kālidāsa's *Sākuntalā* and other Sanskrit dramas. Others followed in the same path and a number of Shakespeare's plays have also been made the foundation of Kannada dramas with Hindu names. Scholars have begun to enrich Kannada literature by writing original works, translations or adaptations. In 1889, a school called the *Kàrnātaka-Bhāshōjjīvini* was started for imparting a high standard of education in Kannada. It was subsequently converted into a Government Normal School and has now become the Training College. Some important works have been edited in the *Bibliotheca Carnatica* under the auspices of the Mysore Government, and others by private scholars,

especially in the series called *Kāvya-Manjari* or *Kāvya-Kalānidhi* which, it is to be deplored, has ceased to exist and some modern works in the series entitled *Grantha-Māle*. In 1915, an Association named the Kannada Sāhitya Parishad or Kannada Academy including representatives from all parts of the Kannada country was formed, the main objects being the study of past literature, the encouragement of present writers of merit, and the cultivation and improvement of the language by the unification of dialects, the fixing of scientific terminology, the formation of a common literary style and other means. It is satisfactory to note that a learned class with knowledge and appreciation of the language is thus rising; but as regards the great mass of the population, the works that issue from the presses and find most sale next to school books and *yakshagāna* plays are re-publications of former works, sectarian religious books, works on astrology, omens and horoscopy, established collections of tales and such like.

Oriental Library.

An Oriental Library has been established at Mysore, from which unedited or unsatisfactorily edited Sanskrit and Kannada works are being newly published and in which has been deposited a large collection of rare Kannada works in manuscript, most of them copied under the direction of the heads of the Archæological Department during many years past.

Contributions by Europeans.

A few words may be added on what has been done for Kannada literature by Europeans. The first undertaking was the *English-Carnatica Dictionary* of the Rev. W. Reeve, completed in 1817, and published in 1824 with a dedication to Sir Thomas Munro, Governor of Madras. Meanwhile, a Kannada grammar by the Rev. W. Carey, a Serampur Missionary, appeared in 1817 and in 1820, Mr. Mc.Kerrell, Judge of Canara and Carnātaka

Translator to Government, published his *Carnataka Grammar*, commenced in 1809, in the preparation of which he consulted the *Sabdamani-Darpana*. His work was dedicated to George IV. In 1832 appeared Reeve's *Carnatica-English Dictionary*, commenced in 1817, a valuable work, for long the only one of its kind, though not up to the scholarship of the present day. It was reprinted at Bangalore, in portable form, in 1858, edited by Rev. D. Sanderson of the Wesleyan Mission. But the work having long been out of print, the compilation of a new one was undertaken by Rev. F. Kittel of the Basel Mission, aided by the India Office and the Mysore Government. The result has been the *Kannada-English Dictionary*, published at Mangalore in 1894, a bulky volume of 1,752 pages. It is a work of great labour and may now be considered the standard dictionary of the language. His *Historical Kannada Grammar* and editions of *Chhandōmbudhi* and *Sabdamanidarpana* have likewise to be mentioned as also the useful anthologies, grammars, etc., by Revs. Moegling, Weigle, Würth and others.

Before 1850, the publication had been commenced, under the superintendence of the Revs. Dr. Moegling and Weigle of the Basel Mission at Mangalore and at the expense of Mr. Casamaijor, a former Resident of Mysore, of a series of works to form a *Bibliotheca Carnatica*. The following appeared :—*Basavapurāna*, *Chenna-Basava-Purāna*, *Jaimini-Bhārata*, *Rāmāyana (2 Kāndas)*, *Rāvana-Digvijaya*, *Dāsarapada* and *Rājēndranāme*, a Coorg history. A grammar called *Hosagannada-Nudi-Gannadi*, compiled by Krishnamāchārya, College *Munshi*, was also published in 1838 at Madras.

Introduction of Printing.

For the introduction of printing, Kannada is indebted to the missionaries at Bellary who translated the Holy

Scriptures, as also for the improvement of its typography by the preparation of fresh founts of beautiful type for the printing of successive editions of the Bible. The first complete translation of the Bible was finished in 1827, after sixteen years had been spent on the work. A similar period, from 1843 to 1859, was subsequently devoted to revising the translation. The new translation which had been in progress, intermittently, for the past thirty years, was completed at the close of 1923. A tentative edition has been issued in different parts as they have been completed, beginning with the New Testament, and the last of these, the Minor Prophets, is now reported to be in the Press. The final completed edition is not likely to be ready for several months to come, as certain questions and criticisms are still said to be under consideration. The study of the language, especially with a view to this undertaking, directed attention to such of the indigenous literature as was accessible; and the effort to produce so voluminous a work in portable form was the means of effecting the improvement referred to above.

Books, Ancient and Modern.

The wants of schools and universities have been the principal motives for the publication of a variety of useful works, some of the educational books in rather large numbers. But, besides the publications in connection with the *Bibliotheca Carnatica*, a number of valuable original literary works have been published. Though many modern works have appeared, they can never have that hold on the national mind, or tend so much to the revival of Kannada learning, as a careful study of the ancient spontaneously produced original works of the country which have recently been brought to light. It may also be added that the collections of the numerous inscriptions throughout the country are invaluable as adjuncts to the study of the language. Though their

primary importance is for historical purposes, they afford perfect models of the composition of the various periods to which they belong. Many are elaborate compositions by scholars of repute and we have in them not only specimens of the written characters of the time but the exact spelling and arrangement, free from the errors, conscious or unconscious, that always creep into manuscripts copied from hand to hand, however carefully made.

Modern writers.

Many additions are being made to the stock of works in the language by modern writers on a variety of subjects. The language is undergoing rapid changes and is thus exposed to dangers which need to be held in check. It is evident that the bulk of the literature will henceforth be in prose instead of in verse, and that a vocabulary and style, intelligible to readers of ordinary education will more and more have to take the place of archaic words and forms. It behoves writers to see that in giving expression to thoughts of a new age, they do no violence to the genius of the language. The State of Mysore realises that it has a special mission to discharge in relation to the learned world of Orientalists in general, and to Karnāṭaka and South India in particular, in vindicating the claims and promoting a healthy revival of the culture of its pithy and expressive language.

Concluding remarks.

This survey of Kannada literature, though necessarily brief, is enough to bring to view its vast extent and range which compare favourably with those of any other vernacular in the south. There are in it not only poems, works on poetics, prosody and grammar, and lexicons, but also a respectable number of works on medicine, veterinary science, astronomy, mathematics, astrology and other sciences and arts. It will also be seen that the literature of Kannada is of far greater antiquity than that

of any other Indian vernacular, excepting perhaps that of Tamil.

IV. Telugu Literature.

Co-existence of Telugu with Kannada.

Besides Telugu and Kannada having a common alphabet, these two languages have had a long and continuous intercourse with each other. They have been co-existing in practically the same areas, they being separated by no geographical barrier. Their territories have been subject to a common or allied sovereignty. The influence of Telugu on Kannada is to be seen in the modification it has effected in Kannada inflections. Kannada was cherished in the Telugu country of Vengi (modern Rajamundry) from where Telugu poets migrated to the Kannada country, where they received patronage. Thus Pālkuriki Sōmanātha was a Telugu poet of Gōdāvari District who migrated into the Kannada country. His Telugu *Basava-Purāna* was used by Bhīma Kavi in the preparation of his Kannada *Basava-Purāna*, which was composed in 1369 A.D. The earliest Telugu literary works date from the 12th century A.D. Bhīma Kavi's *Kavijanāsrayamu* is a work modelled on Nripatunga's Kannada work *Kavirājamārga*, which belongs to the ninth century A.D. The work is dedicated to one Rēcha, a Vaisya (or Kōmati) by caste who is described as an ornament of the Srāvakas (Jains), a disciple of Vādīndra Chūdāmani, apparently a Jain guru, and a friend of the Jain faith. He was evidently a patron of learning and like many others of his type aspired to authorship. Bhīma Kavi, it is believed, lived towards the close of the 11th century A.D. in the reign of King Anantavarma Chōda, to whom he refers in certain verses attributed to him. This Bhīma Kavi is different from the other Bhīma Kavi, referred to above as the author of the Kannada *Basava-Purāna*, who describes himself as a proficient in two languages. Telugu works become more numerous in

Poets in two languages.